1: Kroeber E-5 (1901) 1908
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796 ors and directors through the dance. By these old men the dancers are painted in the dancing-lodge every morning during the ceremony. The dancers' wives take a more prominent part in the ceremonies among the Gros Ventre than among the Arapaho. They are painted at the same time as their husbands by his "grandfather." Every night during the ceremony there are certain observances between the "grandfathers" and the dancers' wives, who leave the camp-circle together in order that the women may receive medicine from the old men. This practice is much more developed among the Gros Ventre than among the Arapaho.

Whether there is in each dance a preparatory period in which the dancers' regalia are made and they are instructed in the ceremony by their "grandfathers," as among the Arapaho, is not clear in the case of the Gros Ventre. The dancing itself in all of the age-ceremonies goes on for four days,[1] and, in some cases, nights. On the last day the dancers leave the lodge, and [361] dance for gifts before the tents of prominent men at different places in the camp-circle. Immediately upon this the camp breaks. The dancers, with the property they have received in gifts, go in advance, and lay the presents on the ground. The camp comes up in a body and makes a rush; the property is seized and divided. The dancers form in a circle, and at the conclusion of four dances rush off to race. On their return the ceremony is ended. Only in the case of the crazy-dance do these ceremonies of the fourth day appear to take place without the camp-circle having been broken; [786] and for four days thereafter the camp remains in position, giving the participants in the ceremony opportunity for the license which is a part of this dance.

All the ceremonies, including the sun-dance and the women's dance, are made as the result of the pledge of an individual in the hope of deliverance from death or danger, either of himself or of a relative. If a member of a company of men who are of the proper age to make the crazy-dance has a relative whom he loves, and whose death from sickness is feared, he may say, "Such and such an old man (naming him) shall put up the crazy-lodge for me this summer." If the sick person dies, the dance is not held. Sometimes a person who is ill himself pledges to make the dance on his recovery. The pledger of any dance is called ye'nouhuxtj[1] (Arapaho, ya'nahût[1]). A man in danger in war, or one who has been wounded, may also pledge the dance. The time for the dances is apparently summer. For the sun-dance, spring or early summer, when the trees are full leaved, is [616] specified; and it is added that sometimes, after the pledge is given, the people have to wait all winter to make the ceremony. In the case of the crazy-dance, it is stated that two divisions of the young men of the tribe,

[1] Probably to be interpreted as three nights and three days.

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the old man who had directed the ceremony stood by him. Until this time, the dancers' bows, which were to play so prominent a part in the dance of the next four days, had been unstrung. Each of the dancers carried a pair of moccasins in his belt, or perhaps some other property. The pledger now came up to have his bow stretched. The old man in charge of the dance, receiving the bow from him, rested it on the back of the crouching old man. Four times he bent it, and the fourth time slipped the string into its notch. Then he untied the three arrows from the bow and gave them to the young man, who put his moccasins or other gift under the croucher's robe. Another and another dancer came up with his bow, until all their bows had been strung on the back of the old man, and his robe swelled out from the accumulating gifts.

While the bows were being strung, the people took down the dancing-lodge, which, by the time of the return of the dancers to the centre of the camp-circle, was completely gone. The dancers now stood in a circle while the old man in charge of the dance, or, according to another account, two of the "grandfathers," sang for them. The long stick with rattling hoofs was shaken, and the young men danced for four songs. At the end of each song, they aimed an arrow at the sky, making a motion of shooting, and crying "Yaa!" At the end of the fourth song, all shot as high up as they could. As the arrows fell back they did not try to avoid them, and, it is said, were never hit. By this time the people had watered their horses and done whatever outdoor work was necessary, and retired to their tents, for, immediately after shooting into the air, the dancers rushed in all directions; and from this moment they had full liberty about the camp, except indoors, for four days. Any one seen outside of a tent was shot with the soft blunt arrows. He was pursued amid shots and blowing of whistles. If a man was caught, he was made to sit down, and all the dancers, seeing what was happening, gathered. If he rode, he was pursued on horseback until he was overtaken, whereupon he would say, "Do not wait: I will not give you a dance," meaning "Wait: I will give you a dance." Then they stood about him, and he sang and they danced. At the end of his song, every one shouted "Yaa!" and kicked him until he was knocked over. Perhaps he would say, "Kick me hard." Then they would barely touch him. Sometimes he said, "Now you must kill me." If, however, he said, "Do not hurt me," he would be hurt severely. Scarcely any one went out during these four days, except, of course, the dancers' "grandfathers," who were exempt from annoyance.

The pointed arrow tied to each bow, and ordinarily not loosened, was prayed over for each young man by his "grandfather;" and a piece of root esteemed as exceedingly powerful, and called tjitjäätsä (Arapaho, tee-

3: Cooper E-5 (1938-1940) 1957
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the door." Deer then in both hands held the sinew stretched taut horizontally over a smoldering chip and sang a song special to this rite, ending it with a recitative "Yo!" Then he lowered the sinew and repeated the song and "Yo," then lowered still more and repeated, concluding with "Yo, ho, ho, ho!" and finally put the sinew on the burning chip. As the sinew burned and buckled, the pup doubled up with cramps and died.

Another power, conferred for use by the keeper in case of disrespect committed against him, worked by "contagious" magic. The keeper watched the offender closely and made sure to locate his tracks, and then took out of the pipe bundle and put on his ritual moccasins the soles of which had been rubbed during the transfer rite with the poisonous wild parsley. Then, wearing the moccasins he stepped in the offender's tracks. As soon as he did so, the offender got a fit and then his legs and feet became weak and wobbly and nobody but the keeper could cure him.

The co-keeper for the same punitive purpose in case of disrespect or molestation carried wild parsley mixed with peppermint leaves in the sack attached to her belt, but we obtained no information on the precise procedure she used.

Two punitive procedures were told The Boy by his father but without full details. These "vulgar" powers were not broadcast but were kept more or less secret within the inner circle of the Flat Pipe.

If a woman disrespected a keeper or caused him great embarrassment, he carried out a special rite over or toward her, obliged her to submit to sex intercourse with him, and afterwards carried out a concluding rite. If some young man went so far as to flirt with her, make advances and touch her, he would get ill, and she alone could doctor him back to health. If he went so far as to have sexual intercourse with her, he would probably die.

As regards all the foregoing punitive and harming powers, it was strictly understood that the keeper and co-keeper were given them to use only to enforce respect, and that if used for other and evil purposes the users would pay dearly and would be punished in some way, through the death of their children or through other misfortune.

Besides these supernatural powers to command respect, other

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*796 a noted singer well known to Coming Daylight, appears to have declined to submit, after she had gone out, to the body-to-body 837 test, or at least to have resisted advances. On the way out she was heard to say: "Oh, I won't have this old man just for this little root [see infra]. If I wanted to own some medicine I could go and dig it out of the ground."

Each woman, when she had located her particular grandfather in the dark, would say: "Here, my grandfather, is a pipe." The grandfather would act as if hesitating to accept. He would not accept it right away. After he finally had accepted it, he would rub his palms on the ground and rub the pipe itself, "sort of cleansing it." Then he would pray with the pipe to the Supreme Being, for the woman, after which he smoked it alone. Then he rubbed his hands again on the ground and "felt (rubbed?) her all over, and cleansed her body."

After this she would lie down on the ground, supine and naked, and the "grandfather," likewise naked, would lie on her. In this position the ritual grandfather who had been chewing the powdered blackish medicine or sacred root, of a plant (unidentifiable by us) growing in the Rocky Mountains and not found in Gros Ventre territory proper, touched his lips to hers, and passed the chewed root from his mouth to hers. All this, as Coming Daylight put it, was considered "something holy" and "no sin whatever." Either the act or the root or both—we did not clear up this point—was supposed to impart what she called "life everlasting" (she probably meant "long life") to the woman. This root was chewed by the Crazy Dancers.

The ritual code which prescribed this body-to-body ceremony for the wife and her ceremonial grandfather, at the same time rigidly prescribed sexual intercourse between them. By code, the [796] ceremony was not ritual license but on the contrary a test, one set for the husband, the wife, and the ritual grandfather. "The husband," as The Boy put it, "was sending his wife to his ceremonial grandfather and giving her to him. It was figurative. It was giving but it [intercourse] was not supposed to happen but if it did, well it just did." As Mathilda Cuts-the-rope expressed it, "the test was for the husband to allow his wife to go out with the grandfather.